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In Art Design & Cultural Heritage

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Interpreting Motif and Pattern in Mohd Nor Mahmud Painting Batik: *Pakai Semutar Kain Lepas*.

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Abstract - This study was analyzed based on the visual characteristic illustrated on Mohd Nor Mahmud's painting. The artwork of *Pakai Semutar Kain Lepas* was inspired from the traditional Malay batik design. Visual analysis approach was chosen and highlighted through the application of line, shape, texture, balance, repetition and space. Indeed, the analysis discovered that the artwork expended with verities of motifs design, which harmonized a unique pattern. The results were also stated about seventeen motifs that were formed from the floral and *pucuk rebung* (bamboo shoots) motif. In fact, the composition was significantly composed based on five vertical panels within the landscape format. This painting was one of the artwork that was created through batik methods. This approach is actually an option in how batik was explored into fine art practice and was displayed in a gallery.

Author Keywords: *Motif; Pattern; Painting Batik*

1. INTRODUCTION

Batik is always synonym with a technique or medium. On the other hand, batik is significantly recognized as an object of study in certain particular purpose (Legino, 2012,). Therefore, painting batik was defined as a painting that applied the visual appearances or images from batik motif and pattern, however the medium and technique was different from conventional technique batik painting (Harozila, 2007). For instance, several artworks that created by Hashim Hassan, Mohd Najib Mohd Dawa and Mohd Noor Mahmud were considered as painting with batik as it resembled this method of style. However, the arrangement of the motifs in Mohd Noor Mahmud was scattered as compared with batik painting, which was more structured oriented.

The *Pakai Semutar Kain Lepas*(wearing traditional head-dress) by Mohd Nor

Mahmud is a painting batik that illustrated about the aesthetic values of the Malay traditional batik design. This artwork was presented in 150cm x 170cm format through acrylic medium (refer Fig.1). Thus, the artwork is also defined as *pakai* (to wear), the word the *semutar* (traditional head-dress), which was referred to a cloth that was worn as a head-dress, while *kain lepas* (long-cloth of sarong) was implied to a long cloth usually made from batik technique. The composition consists of five similar vertical panels with repeated motif and pattern as a broader design. The *pucuk rebung* (bamboo shoot) motif was been applied on the fourth panel and each panel was dissimilar in design while the other studies also identified two main categories of motif in batik and in *songket* (traditional weaving) that was the traditional motif and modern motif, and which this artist has explored both types in his artwork (Haziyah, 2006). The assimilation of sarong is also enhanced in this artwork and the order is similar with the layout of the batik sarong's panels in the kepala kain (main central panel), the badan kain (larger left and right panel), the *apit kain* (the framing border) and the tepi kain (upper and lower edges) character (Legino & Forrest, 2015).



Fig.1: "Pakai Semutar Kain Lepas" (2007) by Mohd Nor Mahmud from the Permanent Collection of National Visual Art Gallery, Kuala Lumpur, Malaysia.

2. METHOD

Visual Analysis was conducted in this study, which uses four-step procedures in art criticism Ragan (2000); while in an emphasizing on description and analysis procedures within stylistic analysis that emphasized on line, shape, texture, balance, repetition and space (Sporre, 2015). An investigation about the material and techniques that applied by the artist was recognized through observation. Then, the tracing was significant as a tool in recognized the motif and pattern and also the composition of the artwork within context.

3. ANALYSIS

3.1 Motifs and Pattern

Motif and pattern are frequently used to discuss repetition in art and “rhythm is also present when regulated units are repeated” (Ocvirk, 2001; p. 36). Ragan (2000) states “rhythm results from repetition” (p. 202) and in this study, seventeen motifs were recognized in this painting. The forth panel consist of *pucuk rebung* (bamboo shoots) motif that is known through its triangular shapes. This motif was also identified as *pucuk rebung kendong* (type of bamboo shoots motif that carry something) and this type of triangular motif resembles the pointed ends of bamboo shoots (Md. Nawawi, 2007). The character has different motif on both sides and usually positioned at *kepala kain* (main central panel) used in long cloth or shawls (refer Fig. 2).

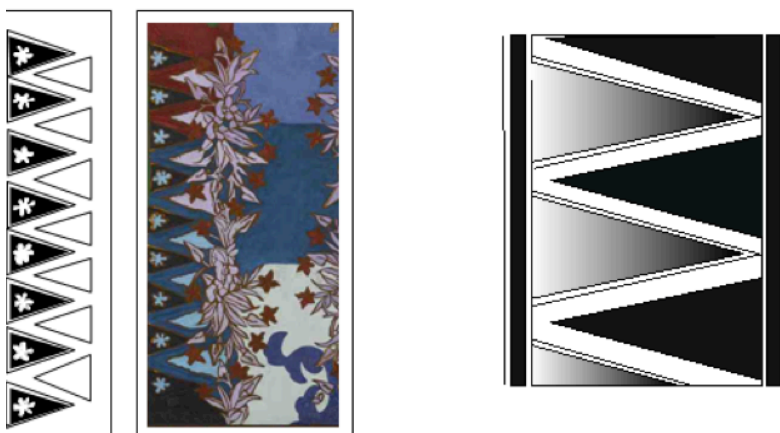


Fig. 2: *Pucuk rebung kendong* (kendong bamboo shoots) motif that applied in the artwork.

The Motif *sulur bayung* (tendrils) is located at the frame or border design in this artwork. Literally, the motif called *sulur* (tendrils) is indicated from the branch of a locally found creeping plant, the root that grows from the main trunk of a tree or a piece of metal wire. The *sulur* (tendrils) means the shoots of ivy like plant while “*bayung*” is a kind of decoration representing the long beans type of plant (Abdul Rahman, 2000). From the observation, the pattern arrangement was not consistence as the sequence of the motif and was altered to fit the picture plane. In fact, Stevens (1981) discussed the structural anatomy of pattern, which begins from the simple symmetries of mirror reflections, rotations, translation, and glide reflections, than develops into “point groups” and “the seven distinct bands” or “linear group” and culminates in the “seventeen full-fledged wallpaper patterns”. In Figure 3, the repetition with translation systems was identified and applied for the vegetal motif and created a pattern that enclosed the five panels and functional as a boarder frame of the artwork.

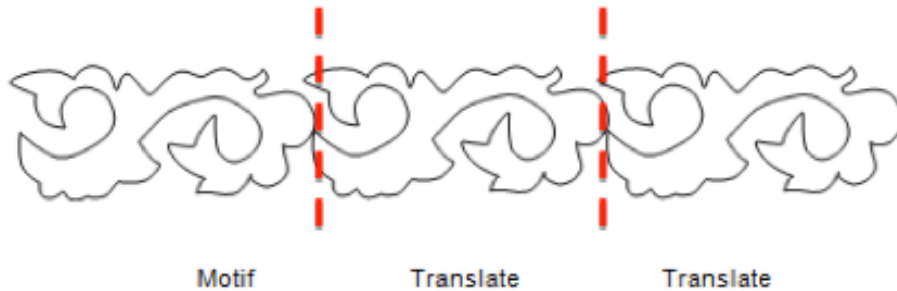


Fig. 3: Translation repetition on motifs *sulur bayung* that create as border frame of the work.

3.2 Formalistic Aspects

This study was emphasized on line, shape, texture, balance, repetition and space in the artwork. Ragan (2002, p. 16) states that, "The basic visual symbols in the language of art are known as the elements of art" and by able to use the language of visual art, it will increase the ability to understand, appreciate, and enjoy art. Ragan also writes that artist used them as visual building blocks to create a work of art and these elements are line, shape, form, space, colour, value and texture. Ocvirk (2001) notes that artist has the advantage and constant flexibility to manipulate these elements of art either as two dimensional or three-dimensional effects. Each element requires principles of art to compliment and to form unity. An element without principles will be characterless and bland. Therefore, by analyzing the visual elements this will develop further understanding on the adaptation of Malay ornament design in Modern Malaysian painting.

The element of line was applied to justify the boundaries between the motifs and the background, which created a depth of shallow space. The composition was composed in asymmetrical balance with translation and reflection repetition. The process of repeating the motifs and techniques effect gave a visual textured surface throughout the artwork. The arrangement of triangular shape with elongated floral motifs became the focal point in this work. This was the only panel that presented geometrical motifs in the composition; however the background was treated with irregular angular shapes that linked the figure ground aspects. Background area in each five panels was divided into forty-one irregular geometrical shapes with flat colours treatment. Although the arrangement of motif and pattern was infrequent, these decorative elements were enclosed with pattern that functioned as a boarder.

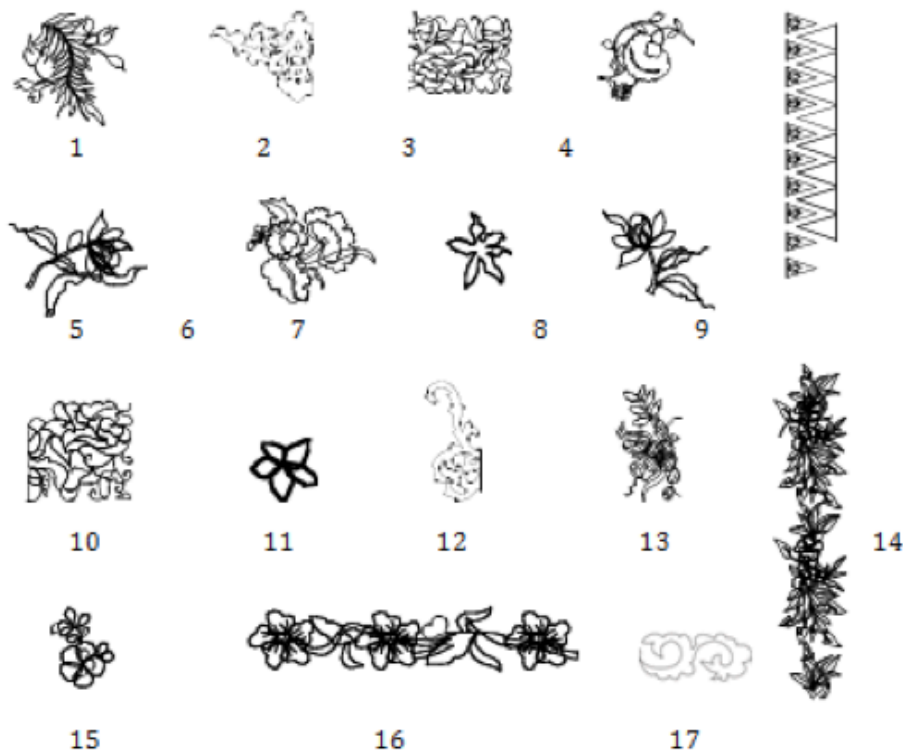


Fig. 4: Seventeen motifs that were identified in the painting batik entitled *Pakai Semutar Kain Lepas*.

4. CONCLUSION

To sum up, this painting was discovered to utilize seventeen motifs with sixteen vegetal motifs and one geometrical motif. The *sulur bayung* (crocheted) and *pucuk rebung* (bamboo shoots) motifs were identified in the composition with the entire outline motifs as well as vertical lines between the panels were treated with brown colour palette. Repetition using translation process has been recognized, which emphasized as border frame of the artwork as shown in Fig. 4. The implementation of vibrant bright colours was associated with batik design from the state of Kelantan and Terengganu that is closely related to the title of artwork. Moreover, Malay traditional art form embraces meticulous arrangement of intricate motif and pattern that provides the form its function and meaning. This has become the essence of the Malay artist to incorporate traditional art as subject to their works as to instill national identity in which the artist was able to capture the aesthetic values from batik and transformed this idea into visual art.

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